

BALLET TODAY 1/-

35



APRIL 1952

Ballet for Student and Teacher



This is a comprehensive and richly illustrated introduction to ballet—a fundamental book by a Gold Medallist of the Royal Academy of Dancing. Miss Gray discusses the basic steps and movements of the dancer, the language of mime, and deals at length with choreography, music and decor. She then analyses Act 2 of *Swan Lake* to demonstrate her points, with particular reference to 'floor patterns' and mime. In 'Ballet Workshop' is such practical information as how to tie a ballet shoe correctly and how to make a tutu. The remarkable gallery of 114 photographs has been taken specially by Gordon Anthony. All who have seen the author's television programmes will know the calibre of her work.

BALLET for BEGINNERS

by Felicity Gray

10" x 6½". 114 Plates. Price 12s. 6d.

GORDON ANTHONY'S **Margot Fonteyn**: A Pictorial Biography. Royal 8vo, 15s. Limited signed and numbered edition 63s. 'A most attractive volume'.—*Dancing Times*. (4th Imp.)

GORDON ANTHONY'S **Alicia Markova**: A Pictorial Biography. Royal 8vo, 15s. Limited, signed and numbered edition 63s. 'A beautiful production'.—*Liverpool Echo*.

ARNOLD HASKELL'S **Going to the Ballet**. Crown 8vo. Illustrated 8s. 6d. 'Could not be more attractive'.—*Star*.

RAM GOPAL and SEROZH DADACHANJI'S **Indian Dancing**. Royal 8vo. Illustrated 16s. 'Of exceptional importance'.—*The Listener*.

Phoenix

Published by Phoenix House Ltd., 38 William IV Street, London, W.C.2. Obtainable from, or through, your bookseller.

LONDON STUDIO

Inns of Court Mission, 44-46 Drury Lane, W.C.2
(Two minutes from Covent Garden Underground Station)

Under the Personal Direction of Nadine Nicolaeva-Legat
Daily Classes 10 a.m. Mondays and Fridays.
Classes 11 a.m. to 6 p.m. by Nadine Nicolaeva-Legat. Double work and character classes. Special Classes for male dancers on Mondays and Fridays 3 to 5 p.m. Private Lessons by Arrangement.

All correspondence to:

The Secretary, LEGAT SCHOOL,
Tunbridge Wells, Kent.

Phone: 21673

LONDON'S LARGEST SUPPLIERS

OF

STAGE MATERIALS



TARLATANS. Full range, 38", 2/11; WHITE ONLY, 36", wide 2/6 per yd.; 48" wide 2/11 per yd.

NETS. 54", 6/11. extensive range, including matching for our Tarlatans, SPECIAL BALLET NET, 54", 7/6.

SATINS. In an extensive range, including matching for our Tarlatans, 36", 3/11 & 4/11.

TAFFETAS. Extensive range, 36", 3/11 and 4/11.

SATEENS. All colours, 36", 3/11 PENNY SPOT. Spuns, White with Red, Green, Blue and Navy spots, 36", 4/11

PRINTED COTTON. Extensive designs and colours, 36" wide, 3/11 yard.

FLORAL PRINTED RAYONS, 3/11.

CANDY STRIPE, Spun in Red, Blue, Yellow, Green, Brown and Navy, 36", 4/11.

BEST QUALITY GELATINE SEQUINS. Extensive range of colours. In packets of approx. 500. Sizes 3/16", 2/- per packet. ¼", 8/- per packet; CUP SEQUINS, 3/16", 2/9

GLITTER DUST. Spangle your own Tarlatan, Nets, Satin, etc., in Silver, Gold, Blue, Pink, Red, Lavender, Turquoise, Green, approx. 1 oz. packets, 2/6. Including instructions for use.

When ordering please include 1/- towards cost of postage, packing & registration. Please send 2½d. stamp for patterns.

LEFF & JASON

89 & 91 MIDDLESEX STREET, LONDON, E.1.

Tel: BISHOPSGATE 4011 & 7496

OVER 25 YEARS' PROFESSIONAL EXPERIENCE

B. & P. HERSCHEL, F.V.A.

Auctioneers, Valuers & Estate Agents

HOUSES FOR SALE

MORTGAGES arranged: RENTS

collected: INSURANCES effected

15 PENRHYN ROAD, KINGSTON-ON-THAMES
(opposite County Hall) Telephone: Kingston 2639 - 3414

BALLET TODAY

PUBLISHED BY B. G. HERSCHEL, 15 Penrhyn Rd., Kingston, Surrey. Phone : Kingston 2639

EDITED BY P. W. MANCHESTER

ASSOCIATE EDITORS : MARY CLARKE : JANET SINCLAIR : FRANK JACKSON

ART EDITOR : PETER REVITT STAFF PHOTOGRAPHER : PAUL WILSON

Editorial Communications : 19 St. Giles' High Street, W.C.2. Phone : Temple Bar 6157

CONTENTS — APRIL, 1952

alter Gore and Paula Hinton, by Lionel		Jerome Robbins and John Cranko, by John	
Bradley	4	Percival	16
Ballet for the Provinces, by Margaret Crosland	6	The Balloon that Wanted to be a Ballerina, by	
evaluation, by A. V. Coton	9	P. W. Manchester... ..	21
Ballet for Beginners, by Lisa Gordon Smith...	10	Reviews by Arthur Todd, Mary Clarke, Ivor	
Festival Ballet Photographs	12, 13	Guest, J. Stuart Barker	14, 15, 17, 18
		News	18, 19, 20, 23

EDITORIAL COMMENT

THIS note was intended to—and indeed willy-nilly still does—introduce a rather different *Ballet Today*. We hope you will like our new type, new cover, enlarged size and altered lay-out, and indeed if you do (or don't) we look forward to hearing from you about it. However, all this has been put out of the mind of the present writer by the performances of *Symphonic Variations* being given at Covent Garden at the time of writing. We wonder whether you who are reading this were present at Covent Garden on Wednesday, 22nd April, 1946, when *Symphonic Variations* was first shown to us, whether you were a member of that enthusiastic, ecstatic audience who were heard afterwards acclaiming "the greatest ballet ever made"? If so, and if we had told you immediately after that wonderful premiere that you were applauding the dancers, not appreciating the ballet, what would have been your reaction? What would have been your reaction too if we had been gifted with second sight and told you that six years afterwards it would have been possible to walk up to the box office and book a ticket for *Symphonic Variations* on the day of the performance—a gallery ticket?

This rather shameful state of affairs did in fact obtain on Thursday, March 13th last; the only conceivable reason is that Fonteyn was not dancing. One fears that the "star policy" forced on the Wells during their war-time sojourn at the New Theatre and continued ever since is bearing fruit—sour fruit. Without Fonteyn or Helpmann the houses are rarely capacity houses nowadays—and sometimes even a "Fonteyn night" is not full. This is occasionally understandable—but not when *Symphonic Variations* is on the programme. Four out of six of the original cast has been changed, we know: but does the audience of today—supposedly becoming so well-educated—go to see ballets, or only dancers still?

JANET SINCLAIR.

Walter Gore and Paula Hinton

An appreciation by Lionel Bradley

MANY ballet-lovers in England must have heard with a quail that Walter Gore and Paula Hinton were leaving for Australia at the beginning of February and have learned with corresponding relief that their visit is to last for six months only and that they will be back in this country in the autumn. We have not so many dancers here of such marked talent and individuality that we can afford to lose two of them permanently. And Gore is also one of our most interesting and inventive choreographers of whom the critic of *The Times* said recently "he would find it hard to devise a dull ballet". While he and his wife are in Melbourne he will stage *Giselle* for the National Ballet of Australia and produce a number of his own ballets. An invitation to work for our own national ballet, of which he was once a member, seems to be long overdue.

Gore joined Ballet Rambert at the end of 1930, soon after it became established as a permanent company, and for the next twenty years, apart from his service in the Navy, worked with that company almost continuously. Like many another dancer of that period before English ballet was firmly established he also appeared in a number of revues and other stage shows and until 1935 was a member of the Vic-Wells Ballet (now known as the Sadler's Wells Ballet). The newcomer to ballet may not realise that it was Gore who created the title role in *The Rake's Progress* only a few months before he left the company. Another memorable creation at Sadler's Wells was the role of the Tinker Zi' Dima, in *The Jar* (1934), a ballet by Ninette de Valois to music by Casella, with a grotesque dance which Mr. Beaumont singled out for special praise. His creations for Ballet Rambert (and The Camargo Society) are too numerous to list in full, but some demand special mention. He was (with William Chappell) the first to dance "Popular Song" in *Facade* (1931) and his interpretation of that masterpiece of satire has never been surpassed and rarely equalled. Ashton also used him as The Lover in *Les Masques* (1933) and as Faust in *Mephisto Valse* (1934). For Tudor, among other roles, he created Cinesias in *Lysistrata* (1932) and The Third Song in *Dark Elegies* (1937);

for Frank Staff he created memorable dances in *Czernyana* (1939) and *Czerny 2* (1941) and was the original Cat in *Peter and the Wolf* (1940); for Andrée Howard he was the obvious choice for the title-role in her *Fugitive* (1944) and for William in *The Sailor's Return* (1947). He has generally taken a leading role in his own ballets which will be considered later, and has added strength and subtlety to many roles, of which he was not the creator, such as Mr. Tebrick in *Lady into Fox*, the Dago in *Facade*, the Lover in *Jardin aux Lilas*, and Valentin in *Bar aux Folies-Bergère*—to name only one ballet by each of the four English choreographers who, with himself, rank as our leading five—and he was a memorably sympathetic Albrecht in the famous Rambert production of *Giselle* in 1946.

Gore's special qualities as a dancer are multifarious. He has long been recognised as one of the best (perhaps even the best) of English character dancers and is specially notable in dances of a grotesque type which figure in a number of his own ballets. Though not primarily a classical dancer, he used to appear in the Blue Bird *pas de deux* in his early days with Rambert and his dancing has even improved with the years; his partnering is sure and sympathetic so that he is fully capable of taking the leading male role in ballets such as *Giselle* and *Swan Lake*. And he is an ideal exponent of the Romantic hero, for which his strong feeling and powers of expression naturally fit him.

Paula Hinton's first appearance as a dancer was in 1942 when she appeared as Helen of Troy in Marlowe's *The Tragedy of Dr. Faustus* at the Liverpool Playhouse. In the same year she joined Ballet Rambert and remained with the company for seven years. Before the company's visit to Australia in 1947-9 she had created no role of particular importance, but had begun to appear with success in such existing roles as The Duck in *Peter and the Wolf*, Juno in *Judgment of Paris* and Hysterics in *Concerto Burlesco*. While in Australia she created a leading role in Gore's *Winter Night* (Melbourne, November, 1948) and took over a number of leading roles after Sally Gilmour's marriage. On her return to this country it was obvious that her technique had im-



Photograph by D. A. J. Hunford
WALTER GORE IN HIS BALLET FIRE-FLIES

ensely improved and that she had become a strong dramatic dancer, worthy of comparison with America's Nora Kaye. In 1949 she created a leading role in Gore's *Kaleidoscope* and the title-role in his *Antonia*, which was the sensation of the Rambert season in Paris in the summer of 1950. In that year she danced her original role in the first performance in England of *Winter Night*, and in December, in an emergency, replaced Markova as Giselle in the Festival Ballet production. In 1951 she danced for a season with Festival Ballet, her performances as the Queen of the Wilis and the Young Girl in *Prince Igor* being specially notable, earning the highest commendation from both Mr. Haskell and Mr. Beaumont (Haskell: "the clou of the performance was Paula Hinton's Slavovtsian girl. I have not seen this equalled since Markova in 1933 . . . her Queen of the Wilis carries conviction because of her strongly developed sense of acting. Antonia showed her to be our nearest approach to a Jeanmaire or a Kaye." Beaumont: "he has appeared with particular success as Myrtha in *Giselle*; her interpretation is one of the best I have seen.") Last year also she appeared with Gore as

guest artist with some of the minor English companies and caused another sensation in Paris in October when, as guest artist with Les Ballets des Champs Elysées, she created the title role in Gore's *La Damisée*. In December and January she appeared with Ballet Workshop as Clorinda in the balletic version of Gore's *Tancredi and Clorinda* and as guest artist with Original Ballet Russe, where her Golden Cockerel was described by Mr. Beaumont as "dazzling . . . with an authority appropriate to a magical bird". She is developing so rapidly as a dancer and interpreter that we may expect even greater things from her when she returns to this country.

Of Gore's work as a choreographer much more could be said than is possible in this article. His first ballet *Valse Finale* (1938—it was soon revised and renamed *Valses Sentimentales*) showed at once the tenderness and sympathy which is one of his most marked characteristics as a choreographer. His second was *Paris Soir* (1939, to music of Poulenc which he used again in 1951 for a charming divertimento, *Hoops*, arranged for the London Theatre Ballet). *Paris Soir* was almost too closely packed with vivid, even extravagant character studies which are another notable feature of his work. Passing over *Cap over Mill* (1940) which seemed the competent fulfilment of an uncongenial task, we come to the two ballets which he arranged for his appearance in 1941 with Sally Gilmour at the Oxford Ballet Club. They were later taken into the company's repertoire. *Bartlemas Dances* (to music by Holst) has the freshness and gaiety which characterise all Gore's essays in pure dancing. *Confessional*, danced to a recitation of Browning's poem with some music from Sibelius, has an extraordinary emotional intensity which fully justified its mixture of dancing and the spoken word. In its own genre *Confessional* is a masterpiece but it is not for every taste. Gore's next ballet, *Simple Symphony* (1944), to Britten's music, produced after he had been invalided out of the Navy, is likely to remain a popular favourite for a generation or more, for it is surely one of the best divertissements in the history of English ballet, with a spontaneous gaiety and a fine invention of steps and a strong sense of pattern.

For the first Rambert season at Sadler's Wells in 1946 Gore produced in *Mr. Punch*, to music of Arthur Oldham, a masterpiece of comic ingenuity, nicely combining the tender and the grotesque. Later in the year came *Concerto Burlesco* (Bartok), a satire on musicians and audiences, which though much improved by subsequent revision, never quite fulfilled the promise of its original idea. For the second Rambert season at Sadler's Wells in 1947 just before

the company left for Australia, Gore produced another divertissement, *Plaisance*, to music by Rossini, an imaginative work with an undercurrent of melancholy.

Winter Night, to Rachmaninoff's second piano concerto, was produced in Melbourne in November, 1948, but was not seen in England until the summer of 1950. It is somewhere between a dramatic ballet and an example of the symphonic manner, and was hailed by Mr. Beaumont as "a mature work of which any choreographer might be proud, meriting a distinguished place in the annals of English choreography". Mr. Haskell has also described it as "his most ambitious and successful ballet" and added—"Gore does not attempt an ingenious working out of patterns on eurhythmic lines that can be so tedious, but attacks the emotional content of this highly charged music". Apart from the intensity and expressiveness of the dances for the three principals, the ballet is notable for the great beauty of the groupings and movements of the chorus.

Soon after the company's return from Australia in 1949, Gore produced at the Mercury a highly inventive suite of dances to the music of Brahms' Paganini Variations. Called at first *Kaleidoscope*, it was later given the more appropriate name of *Fireflies*. Though it never attempts to match the deeper content of a few of the variations, the dances of these half human insects are full of wit and there is

sometimes a most attractive grotesquerie in the movements. Later in the year in *Antonia* (Sibelius) Gore gave us a realistic dramatic ballet on a romantic theme which proved to be the nearest English approach to Petit's *Carmen* though it was not at all derivative since Gore had not seen the French ballet. It gave Paula Hinton the chance to make a real impression by the force and dramatic intensity of her dancing and, like *Winter Night*, was notable for the expressive and varying use of the chorus.

Since he left Ballet Rambert in 1950 Gore has worked for television and the drama and produced some lesser works for minor English companies. Last summer he was responsible for the choreography of the English Opera Group's production of Monteverdi's *Combattimento di Tancredi e Clorinda*, which he later produced as a ballet with a single vocalist for Ballet Workshop. In October he went to Paris to produce for Les Ballets des Champs Elysées a ballet *La Damrée* to the music of Samuel Barber's first symphony, which seems to have had the same intense drama as *Antonia*, and gave Paula Hinton another outstanding role.

It is greatly to be hoped that when he returns to this country Gore's remarkable choreographic talent will find scope for full employment here. As dancers, both Gore and his wife would add lustre to the personnel of any company.

BALLET FOR THE PROVINCES

BY MARGARET CROSLAND

THERE have always been problem dancers and certainly there always will be. The International Ballet is one stage further on—they are a problem company. All the same, now that they have been in existence for eleven years it is time to judge their achievements. To thousands of ballet-goers in London they are still practically unknown. People say, "Oh yes, Mona Inglesby" in a vague way and tend to show a lack of interest. When the company has produced a new work, *Everyman*, *The Masque of Comus*, or *For Love or Money*, there has been more enthusiasm but, unfortunately, many people who saw the company in London a few years ago decided that they did not like it and have not seen it since.

In any large provincial town in England, Scotland, Ireland, and Wales everyone has heard of the Inter-

national Ballet and they know every detail about their ballets, their dancers and their décors. Whenever the company dances the local journalists get out their dictionaries and use every adjective in the language to describe the overwhelming brilliance of the performance. At the other end of the scale, ballet critics in the national dailies and weeklies usually feel kindhearted if they allow the company a few lines and are only enthusiastic when describing what they do not like.

Obviously the status of the company falls somewhere between these two extremes. They are the only company in England which takes on tour the full length classical works complete with elaborate costumes, full scale décors, a large *corps de ballet* and their own orchestra. The Sadler's Wells Ballet



Photograph by Rimis

MONA INGLESBY AS THE PRINCESS AURORA IN INTERNATIONAL BALLET'S PRODUCTION OF THE SLEEPING PRINCESS

ve very few performances outside London and the whole production is always on a smaller scale than Covent Garden. The International Ballet have no Government subsidy throughout their existence but they have been able to afford expensive co-operation from Serguéeff, Massine, and many guest artists and designers. No company can work on such a scale unless they are really sure of earning their keep, and the business side is obviously efficient. They do not dance in small theatres where there is no room for their large décors and the correspondingly large audiences who must pay for them. Their productions are keyed to the taste of the average provincial balletomane.

First of all, the provincial ballet-goer likes to have value for his money. He likes something solid, the whole of the *Sleeping Princess*, the whole of *Swan Lake*. He likes to see a lot of people on the stage at once, even if they are only standing in the background, and he likes to see a lot of costumes in bright colours. He gets all these with the Inter-

national. He has no means of comparing what he sees with any other performance because no other company can ever put on such a show outside London. The provincial ballet-goer is also conservative in his taste. He has now got used to seeing the classical works and he is quite pleased to see them several times running. He does not like queer new-fangled modern things, and although his education in fairy tales is fairly advanced he is not particularly interested in sophisticated works which demand background knowledge of literature, art or other types of dancing which he has had no chance nor enthusiasm to acquire. Experimenting on him is dangerous. I have often heard people say in the North, "I like to see the girls but I can't bear the men". In other words, give us all the princesses and peasant girls you can produce, we don't care much for anything else.

Mona Inglesby's policy so far has satisfied these audiences but, although they have enjoyed seeing the same works for the last few years, I personally be-

lieve that the company should now adapt their programme slightly, for two reasons. First, to continue and strengthen their success in the provinces, and secondly to appeal to London and overseas audiences. When they have got to this stage, which is surely the aim of their directors, then they can really take their place in the story of British ballet.

The most important point is the thing which is most indefinable. In spite of the talent in this company the performance of the full length works particularly always shows too much effort and not enough life. There can be no good ballet theatre without verve and charm, and in this company these qualities do not always get across the footlights. There is a curious coldness about everything, a lack of enthusiasm and unity. Although the actual *corps de ballet* has greatly improved there is too often the feeling that the dancers are not all dancing together. They are capable of buoyancy which usually makes a success of *Gaité Parisienne*, but very few of them can interpret the subtle choreography of *Carnaval*. There is a curious lack of taste about too many things. Why must the peasant girls in *Giselle* wear those little orange hats? And why must all the men in the same ballet wear costumes and head-dresses which are overwhelmingly ugly? If the answer is that these are authentic and carefully based on period costumes, then authenticity is not enough. No amount of research can teach good taste. The curious German heaviness about the décors and costumes in many works could be removed. The cherubs who climb up the pillars in the third act of the *Sleeping Princess* distract from the dancing and have no value in themselves. Dramatic simplicity has a much greater appeal in the long run than fussiness because one does not get tired of it. Also it cannot be said too often that white costumes must be white.

Although the provincial and suburban audiences have enjoyed seeing the same works for the last few years I personally believe that it is time to introduce some variety into the repertoire. Surely it is possible to produce some gay, unsophisticated work with very little décor and with cheap but effective costumes. I am convinced that audiences would enjoy more of this sort of thing, even if it is only offered as an hors d'oeuvre. I believe that the dancers are already suffering from staleness, and this will soon mean that the audiences will get stale too. It is not enough for new dancers to take over new roles. The local newspapers give less space to the modern works, which is probably because they receive no hand-outs about them and as a result feel dubious about writing them up.

It is a pity that *Sea-Legend*, a dramatic work with a pleasing note of modernity, should have been temporarily dropped from the repertoire, apparently because there is no male dancer in the company suitable for the main role. Let us hope that one can be found. The company's excursions into Spanish dancing have never been particularly successful and their *corps de ballet* has not had the right training for *Capriccio Espagnol*. Although the Swedish ballet *Visions* was probably worthwhile producing in this country, it is an unsatisfactory work. Algeranoff's *For Love or Money* had some good moments but the story is difficult to follow and there are too many gaps.

Obviously, the repertoire of a company is very exacting. Mona Inglesby's own dancing can now be very good—careful, graceful, light. Many London critics would be wise to see her dance before dismissing her on their memories of 1945. Accidents, illness and fatigue often prevent her from dancing and she obviously overworks herself. She is not planning any new ballet for some time but if she wants to make a real name as a dancer she must delegate all administrative work and concentrate on dancing alone. Algeranova and Armfeldt, both competent dancers with personality, still appear too much as her understudies and the actual productions never emphasise them, or, for that matter, other soloists, such as Algeranoff, Denys Palmer, Bridget Keily, Myra Kidd, and many others, as much as they should. The classical ballets were not made for one dancer but for a whole galaxy; they cannot succeed unless they are full of highlights against a steadily shining background, otherwise they are cumbersome, old-fashioned and plainly boring.

When I lived in the provinces I longed to see ballet and never had the opportunity. The International Ballet have done important work in entertainment and education and they deserve even greater success than they have had. The intelligent provincial audience are worth pleasing because they have clear heads—they will not believe anything to be good or bad just because a London critic says so. The younger people amongst them would appreciate something new and will soon insist upon it. The International Ballet has thousands of faithful admirers; with a little more artistry and imagination they could have many more, both in this country and abroad.

Paul Wilson contributes our front and back covers this month. Margot Fonteyn, on the front, was photographed in her dressing room. The back cover portrait is of Sonia Arova as the Queen of Shemakhan in *Coq d'Or*.

Revaluation

By A. V. Coton

In 1938 when A. V. Coton's first book A Prejudice for Ballet was published, books on ballet could be counted on the fingers of both hands. A Prejudice was one of the few books then obtainable which tried to discuss ballet as a serious art form without concessions to ballerina-worship or gossip. The book is now out of print and only obtainable from the Public Library, and in discussion it occurred to us that many points contained in it still hold good today. We therefore asked Mr. Coton to try to give us his candid reaction to his work in the light of subsequent events and the following article is the result.—Editor.

THE Editors' suggestion that I reconsider certain matters I put into a book fourteen years ago, was, I decided, a challenge to be met rather than a pitfall to be avoided. It might be a fair test of anyone's critical faculties to turn him loose, as it were, on himself; the idea was an incentive equally to my exhibitionism and to my memory. It might be easy to avoid underlining how many times I had made lucky guesses or fairly obvious deductions about trends, policies and personalities in 1937; but it would be hard to excuse or disown the miscalculations and exaggerations that were an accompaniment of a first attempt to put on paper an entire personal attitude towards a complex art-form. So, as far as my first book was concerned, I should have liked to have had a wider experience of some activities in the world of dancing, to have looked for longer upon certain scenes, but all-in-all, I would write substantially the same book today if I were making a first attempt to get into written form my feeling, thoughts and general attitude towards the art of Theatre Dance. It is still a prejudice for Ballet!

In 1937 I had been attending and studying Ballet, and other kinds of Theatre Dance, for about twelve years and for a couple of years or so had been writing short notices and essays irregularly. This was the period before books-about-ballet were written in such quantities as they are now; there seemed to be a chance that a book with a fresh viewpoint might find a publisher. Most dance books in the British Museum contained some material which helped me to acquire a perspective on what was happening in (and to) Ballet. Recollections of the quality of the new ballets created by the Diaghilev company during its final years plus the values suggested—but not realised—in the organisation of big scale ballet at that time, helped to establish a scale of values.

What then seemed the most important point was to look at, enjoy, and analyse *the whole work of Ballet*—not just the performance of the individual dancers. It followed that the function of criticism could only be based on a wide appreciation of all

that went to make up the art of ballet—choreography, music, decor, production, as well as dancing. Remembrance of the Diaghilev seasons of 1926/7/8 and 9; sympathetic interest in the work then being done at both the Mercury and Sadler's Wells Theatres; attendance at every sort of dance attraction on view in a London theatre—all this helped to supply a background both of experience and research.

The book's main features were, analyses of the background and history of Ballet which supported my contention that "ballerina worship" wasn't ballet-criticism; discussions on the functions of choreographers, composers and designers; several chapters on the most important works of Fokine and Massine; a special study of Massine's symphonic-ballets; a detailed examination of all the new works seen in one year, and finally, a reconstruction of the career and works of Massine up-to-date. It seemed then that his novel ideas of ballet structure, were the most vigorous and the newest idea that had come to Ballet since the end of the Diaghilev regime.

I wrote with difficulty, much of the work was built in a stiff, heavy style laden with sentences filled with subsidiary clauses; the book was—I think only on occasion—didactic and solemn; more often it was outraged, bitter, or vituperative. Its best feature (my unshaken opinion) was its analysis of nearly every major ballet discussed in it. *Les Sylphides*, *Petrouchka*, *Présages*, were dealt with in analytical essays of two or three thousand words; *Choreartium* (which remains the most aesthetically satisfying big-scale ballet of the nineteen-thirties decade) was analysed almost bar-by-bar and step-by-step in a six thousand word dissection. Practically every ballet I had seen (excepting the works of Jooss) came in for some mention, brief or encyclopaedic.

Reviews came in more slowly in those days, several appearing three months or more after the book's publication; some were favourable—if now and then condescending; some derisive, a few bitter and

distorted. There have been enough people during these intervening years to point out the elaborate writing, and the complexity of the theorising, plus the other shortcomings they noticed. Some have professed to see in it a "different" attitude so positively stated that the "difference" has become a part of the attitude of more recent ballet-followers. Where, at this distance in time, do I think I was in error of judgment; where do I consider I said vigorously something that needed saying?

Massine was credited with more inventiveness than, in fact, he continued to show (in twenty-five years he has created two masterpieces, *Ode* (1928) and *Choreartium* (1933): I didn't guess the strength of the blossoming genius of Tudor; also, I did not then see the historic value of the new dance-movement being demonstrated by the Ballets Jooss. But

I do not think I over-valued the creative ability of the still-active Fokine and the fresh talent of Ashton. The opinions on the unsuitability of music-critics as dance-critics, on the danger to all critics who value the dancer above the ballet, on the proved fact of quality declining in direct ratio to managements' playing down to popular taste in an era of expansion—these I will stand by. I believe I am as rational as a human may be and I am perfectly willing to be wrong—but I've got to be proved wrong. I don't accept being told I am in the wrong by someone I know to be more ignorant than myself; I demand argument, evidence, persuasive logic. In contending that the essential basis for a valuable system of criticism of Ballet is "a prejudice for ballet", I am convinced by the events of the past fourteen years that I was right! Argue me out of that!

Ballet for Beginners—on Screen and Paper

By LISA GORDON SMITH

THE day after Philip Bate's transmission of programme number two in the present *Ballet for Beginners* television series (February 20th) I overheard some conversation in a bus about it. The speakers appeared to be extremely average viewers and thought it "Ever so Pretty" and "Ever so Sad". They could not imagine what act two would be about, with the heroine already dead!

The music, they agreed, was "not at all graceful like *Sylphides*" (I wanted to ask why, in Terpsichore's name, they thought it should be) and they summed it up as "all tumty-tum".

At first I was disappointed, as I had been delighted with Geoffrey Corbett's new orchestration; but of course my omnibus informants were right. Adolphe Adam having composed "tumty-tum" music, the orchestra can but make the Tums more elegant and this Mr. Corbett has done; and the Old Adam was right in the first place. What other kind of music could Giselle's village friends have known?

Madame Karsavina contributed no little to the value of this programme, for she not only "remembered" some passages which are too seldom seen nowadays but even found an old score containing the music for them.

I, having been in the privileged, if headachy, position of having watched the studio dress-rehearsal, with one eye on the dancers and one on a monitoring set, am in a position to state that Domini Callaghan's interpretation of the role was enchanting; but the subtleties of her facial expression did not come over during transmission—or was it just my set? David Paltenghi, an experienced Albrecht, gave a spirited

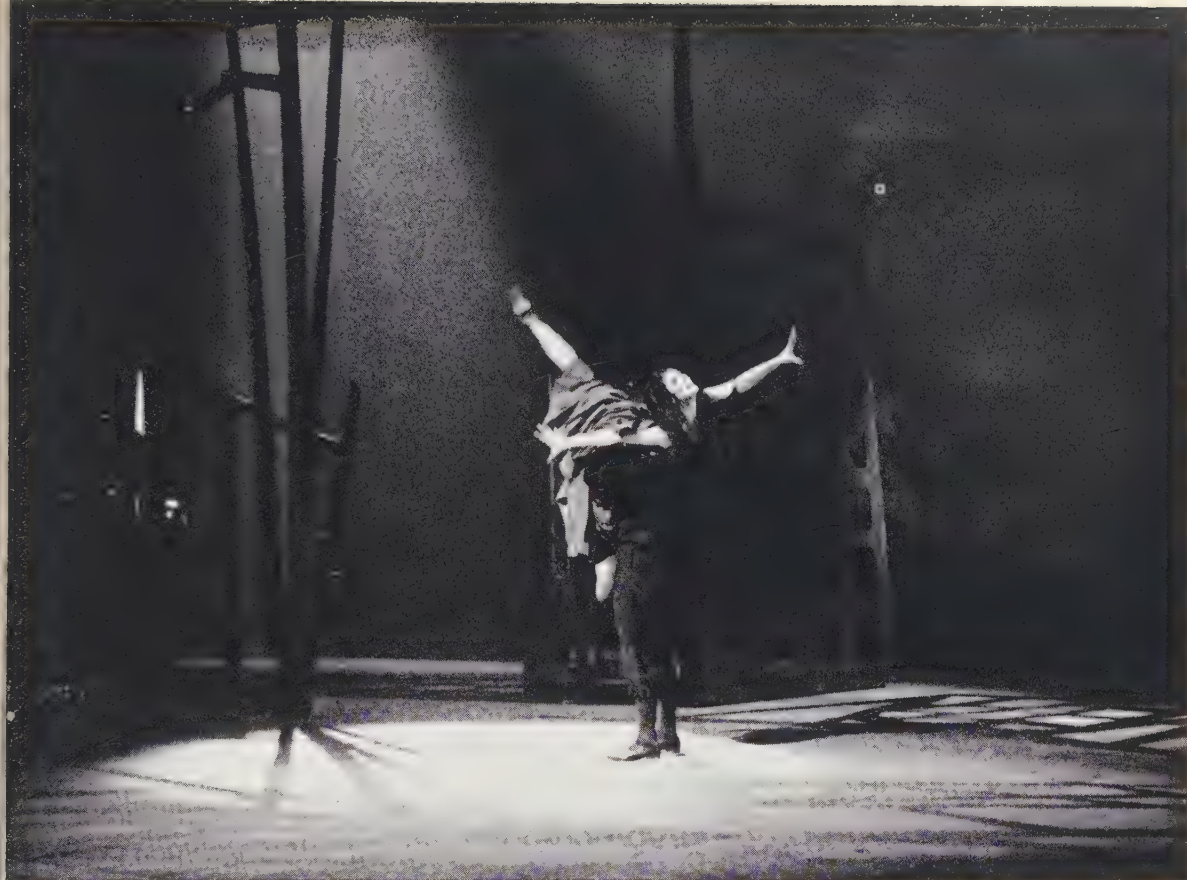
performance and partnered well.

A high-spot of the production was Michel de Lutry's sympathetic interpretation of Hilarion—one of the very few I have seen which actually made me weep for the poor creature.

Performances of *Giselle*—even good ones—if not exactly two-a-penny or even one-a-three-and-sixpence, can be seen by the patient queuer from time to time. To balletomanes, the value of these programmes lies in Felicity Gray's splendid analyses of the make-up of the ballets. For those who have no access to television, or who cannot take in a few hundred-years-worth of tradition at first gasp, it is a blessing that she has now put her famous series in book form.

Ballet for Beginners by Felicity Gray (Phoenix House, 12s. 6d.) is about the best value for money one can get in these hard times. There are 106 photographs by Gordon Anthony—one of them printed upside down!—to illustrate the author's description of "what makes ballet tick". The most valuable section is that which really does explain the classical mime, at last, in terms which we can all understand.

The author has the gift of incorporating humour and sense into the span of one sentence, but I have not yet decided whether it was a reflection upon her husband's understanding or the dancer's artistry when he disgraced her at a Covent Garden production of *Lac des Cygnes* by enquiring, during the Queen's admonition to the Prince, whether she was asking her son if he had remembered to wash behind his ears!



THE ACTION PHOTOGRAPH ABOVE BY PAUL WILSON SHOWS ANNE HEATON LIFTED BY JOHN HART AT THE TRAGIC CLIMAX OF ANDREE HOWARD'S 'A MIRROR FOR WITCHES' AT COVENT GARDEN.

G. B. L. WILSON'S ACTION PHOTOGRAPH BELOW IS OF NADIA NERINA'S LAST ENTREE IN ACT I OF THE SLEEPING BEAUTY ON THE SAME STAGE





FESTIVAL BALLET

ABOVE LEFT: TAMARA TOUMANOVA IN SWAN LAKE

Photograph by Constantine

ABOVE RIGHT: TOUMANOVA IN DON QUIXOTE PAS DE DEUX

Photograph by Constantine

LEFT: OLEG BRIANSKY

OPPOSITE PAGE

ABOVE LEFT: ANTON DOLIN IN CLASSICAL COSTUME

ABOVE RIGHT: NATALIE KRASSOVSKA IN PRINCE IGOR

Photograph by Paul Wilson

BELOW LEFT: VASSILI TRUNOFF AND PAULA HINTON IN PRINCE IGOR

Photograph by Paul Wilson

BELOW RIGHT: JOHN GILPIN IN LICHINE'S HARLEQUINADE



New York Notebook

A new Jerome Robbins' ballet and Other Events

By ARTHUR TODD

THE NEW YORK CITY BALLET gave its tenth, and in many ways most ambitious, season at the City Center from February 12th to March 16th. During the season there were five world premieres (listed in last month's *Ballet Today*) and many of these will be in the company's repertory at Covent Garden this summer.

Frederick Ashton's *Picnic at Tintagel* had a very real success in New York and Miss P. W. Manchester was of the opinion that it would be popular in London, although less of a landmark as the London audience takes expensive décors and transformation scenes somewhat for granted! This reviewer would like to raise a minority cheer for Jerome Robbins' *Ballade* which received a divided press but found a warm welcome with many of Mr. Robbins' admirers here. Certainly it is not a major work like *Age of Anxiety*, but it is an important one, nevertheless, because it shows still another facet of this choreographer's richly varied talents. It appears that Jerome Robbins, like Martha Graham, is aware that the truly creative artist is constantly changing, seeking new themes, approaches and techniques to solve his problems, thus never repeating himself. Consequently *Ballade*, in a sense, represents a fresh phase for Mr. Robbins because it is, primarily, a "mood" ballet and entirely unlike either the taut *Cage* or the frenetic *Pied Piper*.

Ballade's programme note quotes the Webster Dictionary definition of "ballade" and "ballad"—". . . a musical composition of poetic character . . . a dancing song, a poem of unknown authorship which recounts a legendary or traditional event and passes from one generation to another. . . ."

The musical setting is Debussy's "Six Epigraphes Antiques", a moody, evocative score that supplies an ideal undertone to the ballet. The action employs *Commedia dell'Arte*-like figures resembling Harlequin (Nora Kaye), Pierrot (Tanaquil Le Clercq) and Columbine (Janet Reed) plus a male soloist (Roy Tobias), also four supporting male dancers. As the curtain rises, seven inert figures are discovered on a dimly lit stage. A balloon seller comes on, places a balloon in the hand of each and then departs. These balloons animate first the hands, then the arms and then the entire bodies of the dancers. They dance singly, in twos and threes, in fragmentary episodes, and one dancer lets her balloon escape. Then the vendor returns, collects the remaining balloons, the

dancers return to inertia—all, that is, save the girl who let hers float away. She is left staring into space as the curtain falls.

This is a symbolic ballet, abstracted to a point somewhat beyond instant recognition and identification. It may be a parable or it could be the story of mankind. What it is also depends upon what the audience brings to it. Since part of the general ballet public expects action or notes to spell out what is happening on the stage, this work baffled some and infuriated others. It is a deeply haunting ballet that demands and deserves several viewings in which to probe its meaning and to enjoy to the fullest its original movement. The principals danced superbly, and the only flaw in the ballet seemed to be Boris Aronson's unbecoming costumes. This, then is a minority 'bravo' for what this reviewer feels is a meritorious work by America's most brilliant young choreographer.

NEW SERIES AT THE JULLIARD SCHOOL

An important series of dance projects and performances has been announced for the Dance Department of the Juilliard School of Music during this season and next. Opening the series late in April will be Martha Graham who will give the New York premiere of her new symphonic solo *The Triumph of St. Joan* which was commissioned by the Louisville Symphony Orchestra with a score by Norman delo Joio. Miss Graham will also dance her *Judith* which has a score by Juilliard's director, William Schuman, and a new group work as yet untitled. For the autumn, a series of concerts by José Limon is promised. With his company he will present all the works created for the Palacio de Bellas Artes in Mexico City during his recent seasons there. In the spring of 1953 Antony Tudor is to create a new work for the advanced students of the school with a specially commissioned score by a faculty member of Juilliard. There will also be a revival of Doris Humphrey's masterwork, *With my Red Fires*, a landmark in American Modern Dance.

ANGNA ENTERS

During mid-March Angna Enters, the dance mime, gave a series of performances at the ANTA Playhouse before leaving for spring concert engagements in England. Several new compositions were given in New York, where Miss Enters has a special but devoted public.

THREE REVIVALS—ONE WELCOME

By Mary Clarke

Is there a case *against* Dance Notation? If so, I have never heard it convincingly argued whereas the case *for* a system of notation has been demonstrated time and again. The latest instance of desperate need for some such system came with the revival of *The Three Cornered Hat* at Covent Garden on February 27th. This ballet has only been out of the repertoire for a bare two years; it was reconstructed for the company only five years ago by Massine himself and was performed so well in its early days that we all felt a masterpiece had been acquired for the company and would be safely preserved in their repertoire. Safely preserved? The present version is a mere shadow of the original producer's Wells production and if so much has been sluttled away in so short time what will happen in another five years? It is a disturbing thought that the money spent on just one of the expensive failures that have happened at Covent Garden would have secured a trained dance notation expert for at least ten years.

There have not been basic alterations in the structure of *The Three Cornered Hat*; it has been remembered fairly well but not in complete detail. Many small incidents are now slurred over; many movements have lost their precision, their strong rhythm. The *farucca* has suffered badly and the final *jota* is something of a free-for-all. Even the setting has not escaped; someone seems to have been touching up and overpainting the backcloth. The costumes have been refurbished and are too glossy. The lighting which was never brilliant enough in this production is now positively murky. The orchestra did not help by removing almost all the wonderful strength and hard rhythm from the music. In fact, as you may have gathered by now, the revival was a rather sorry affair.

The dancers did their best but were obviously in need of stronger direction. Harold Turner is more than capable of dancing the Miller as well as he did two years ago and Elvin could again be a beautiful Miller's Wife—though she seems to be holding back these days, and the Miller's Wife is all fire and passion. John Hart's Corregidor and Alexander Grant's Dandy have survived best. Of the Corregidor's Men only Leslie Edwards bothered to put on sufficient make-up to give him the appearance of a bad character.

At a subsequent performance a different cast took

over and Michael Somes danced the Miller, with Beryl Grey as the Miller's Wife, Leslie Edwards the Corregidor and Brian Shaw the Dandy. They all had the advantage of being exceptionally musical dancers but in other respects were not so successful. Somes lacks the tautness, the fire and strength necessary for the Miller. Grey smiles too much and is altogether too good natured. Edwards looked a little too senile and thin-blooded for such exploits and Shaw is insufficiently the dandy.

The other revival at the end of February was *Tiresias*, on the 26th. Despite Fonteyn's presence in the cast the theatre was not full and the applause was desultory. The ballet has been slightly shortened (particularly the last scene) but it still seems interminable. There is a quality of bitterness about the music that made me wonder if perhaps the ballet ought not to have been a withering satire. Ashton's choreography is not only dull in itself but, in Dr. Johnson's words, the cause of dullness in others. Apart from Fonteyn, the company perform like automata; but Fonteyn, as the female *Tiresias*, gives a performance of almost fanatical intensity. As the male *Tiresias*, Michael Somes looked almost as embarrassed as I was by the futile little jumps and hops he is supposed to perform in the first scene to show his heroic strength. On March 10th I saw Violetta Elvin for the first time in *Tiresias* and she had something as near to a triumph as makes no matter. She is the very personification of the female and has sufficient strength of personality to hold the interest throughout the long second scene. With two such ballerinas giving two such remarkable performances *Tiresias* may well achieve considerably more than a "natural expectation of life".

Turning to brighter things, I should like to record that Brian Shaw's performance in *Les Patineurs* on February 27th was the most brilliant bit of male dancing I have seen in a long time. *Mam'zelle Angot* is back in shape again and is highly delightful. Avril Navarre has improved her make-up and her interpretation and for this part has an attractive sturdiness. Alexander Grant's performance is one of the finest in the repertoire, indeed in contemporary ballet; it is something to rejoice in and marvel over nightly. John Hart's portrait of a gouty old roué is half-way between Rowlandson and Peter Arno, wonderfully rich and lusty. *Mam'zelle Angot* may not be a superlatively good ballet but when really well performed it is, like *Helen of Troy*, irresistible.

JEROME ROBBINS and JOHN CRANKO

By John Percival



LEONIDE MASSINE AS THE MILLER IN *LE TRICORNE*. AN EARLY PHOTOGRAPH FROM THE COLLECTION OF MISS P. COCHRANE. IT WILL BE NOTICED HOW DETAILS OF THE COSTUME HAVE CHANGED IN SUBSEQUENT PRODUCTIONS

IT is not only the talent of Jerome Robbins and John Cranko which makes it reasonably certain that they will be figures of outstanding importance in ballet for many years. There is also the fact that they find themselves in ideal circumstances, each attached to a stable company and working under a principal choreographer who can provide the bulk of the repertory.

A young choreographer who directs his own company, as Roland Petit did, gains some advantages. He can create more ballets, and will himself have the final word in all matters of artistic direction. But his work is likely to suffer through being too rushed; his own unguided taste may not always be right; and when, as must sometimes happen, he produces a failure, its effect on the company's prosperity is likely to be great.

Cranko with Sadler's Wells, and Robbins with New York City Ballet, have foregone the doubtful advantages of independence, but this has not prevented either of them from vigorous and original experiment. On the contrary, their comparatively junior status has made experimental works seem both natural and appropriate. Both of them have that quality of inventiveness, that power to create individual dance patterns and striking visual images, which marks the true choreographer, and this has prevented their experiments in form or movement from ever becoming merely precious.

Consider the passage in *Harlequin in April* when the plants came to the aid of one of their number, who has been accidentally harmed by Harlequin in his vain attempt to change the nature of his beloved. The manner in which they progress across the stage, able to advance only by their collective strength and each going just one step further than the one before, is a conception as effective as it is simple.

Or think of the passage in *The Age of Anxiety* when the *corps de ballet*, formed into lines across the stage, suddenly begin swaying sideways where they stand. The effect is that of a nightmare in which nothing has any firm foundation.

It is in examples such as these, where a desired effect is imaginatively achieved with a strict economy of means, and where there is no possibility of hiding poverty of invention behind the brilliance of mass ensembles or bravura technique, that real choreographic ability is most clearly shown.

Both undoubtedly talented, and both working in circumstances which should give every opportunity for the proper development of their talent, the two artists are nevertheless quite dissimilar in their individual bent and aptitude. Robbins turned to choreography at a mature age, after considerable experience as a dancer, and his *Fancy Free* is perhaps the most successful first ballet of any choreographer.

It is a remarkably polished work, with much invention, deft characterisation, sustained humour, and every point neatly driven home. Nowhere is there any sign of the padding or the fumbling which usually mark the work of the inexperienced artist (and which weakened most of Cranko's early ballets). The same is true of *Interplay*, in which the choreographer dispensed with the aid of a narrative basis and created one of the liveliest of plotless ballets.

Having demonstrated this early mastery of his medium, Robbins appears to have devoted more and more of his attention to the content of his work. In *Facsimile* he treated a problem of human relationships; *The Guests* is concerned with a social question and in *The Age of Anxiety* the choreographer hints at a complete attitude to life.

While Robbins was occupied with content, Cranko has been concerned with the mastery of form. His work, until very recently, has shown a constant struggle to create a coherent and articulate style. Starting while still hardly more than a boy, he created a series of ballets showing considerable promise and poetic feeling, but none of them completely successful.

There was an odd mingling of the delicate and the robust in many of these works; it was to be found in *Adieu*, in *Children's Corner*, and in *School for Nightingales* (which he created for Alan Carter's St. James's Ballet). *Beauty and*

the Beast found these qualities properly ended, and marked a greater confidence in the choreographer. It is the combination of the robust and the delicate, the achievement of subtlety with a loss of vigour, which is the outstanding feature of the personal style Cranko has at last evolved for himself.

Pineapple Poll, in *Harlequin in April*, and to a less extent in *Pastorale*.

The different preoccupations of the two choreographers, one with form and the other with content, mark to some extent their different attitudes to the nature and purpose of their art. Compare the sailors in *Fancy Free*, closely observed from real life, with those in *Pineapple Poll*, "jolly tars" in an accepted stage tradition; contrast the allegorical figures of *Harlequin in April* with the characters of *The Age of Anxiety* (the latter also symbolic, but recognisable contemporary types nonetheless), and the difference is at once apparent.

Robbins has not always been able to avoid pretentiousness in his quest for social significance. It is most marked in his most ambitious work, *The Age of Anxiety*, so that although the total effect of the ballet is both moving and impressive, some passages (particularly the Dirge), attempting to express too much with inadequate means, strain the audience's sense of conviction.

Pretentiousness is very much less damaging, however, than lack of ambition would be; and fortunately Robbins' ballets, even when taking themselves too seriously, have never lacked interest in their dance invention. They are fundamentally classical in form and style, with so marked a fluency in the dances that these become, at times, almost casual, and with an air of familiar ease which makes them more typically American than any of the consciously "American" ballets based on folklore or history.

The companies to which Robbins and Cranko belong can command the services of the two most distinguished choreographers working today, and Ashton and Balanchine are young enough to have many creative years before them. But any repertory gains by variety, and it would be difficult to find among the younger choreographers another pair of greater promise than Cranko and Robbins. Supported by the resources of strong companies, they should produce many works of major importance, and it will be surprising (and nobody's fault but their own) if they do not both make their mark on the history of ballet.

Coros y Danzas de Espana

By IVOR GUEST

A FASCINATING glimpse—but only a glimpse—of the great wealth and variety of Spanish folk-dancing has been given to Londoners by the *Coros de Espana*, which opened a short season at the Stoll Theatre on February 19th. Founded through the initiative of the Seccion Femenina, this organisation has done wonderful work in preserving the regional dances of the Iberian peninsula, seeking them out in every corner of the country and performing them in the authentic costumes and with the authentic musical accompaniment. What has been shown to London is only a fragment of this collection of dances, but it is sufficient to give, at first acquaintance, an idea of the fabulous richness of Spanish folk-lore, whose roots are buried deep in distant antiquity and take their life-giving force from the most diverse and fertile soils.

Perhaps the most interesting of all the dances presented was the *Danza de Ibio*, from Cabezon de la Sal in the province of Santander, a war dance, performed by young men and women with beribboned spears, led by a girl armed with a sword, to the accompaniment of a drum and the oldest instrument in the world, the conch horn, with its bitonal, klaxonic bellow. Its origins are lost in the mists of time, yet its evolutions have a complex geometrical pattern such as would do credit to the invention of any modern choreographer.

The second of two groups of dances from the Balearic Islands contained the lively *Mateixa*, a *pas de deux* danced



Photograph by Baron

HARLEQUIN REBORN WITH THE FLOWERS IN APRIL. THE SECOND SCENE OF JOHN CRANKO'S BALLET HARLEQUIN IN APRIL.

Robbins is much concerned with relating his ballets to life, and giving them a direct human significance. Cranko chooses to follow a path of deliberate artificiality which, combined with wit and a feeling for poetic nuances such as he possesses, is capable of producing work no less endowed with human values.

Both approaches have their virtues, and both some potential drawbacks, as is shown by the different faults to which the two choreographers are prone.

Cranko's main faults have been too obvious and direct an indebtedness, at times, to the influence of other choreographers (a natural failing in a young artist), and a tendency to seek the *chic* and the clever, possibly in an attempt to hide his own stylistic immaturity. This tendency contributed to the failure of *The Witch*, and is present even in the straightforward allegory of *Harlequin in April*. Both these faults are likely to disappear now that Cranko has found a measure of artistic maturity.

by a tall slim girl of great beauty, dressed in a tight-fitting black bodice and blue skirt reaching almost to her feet, a lace wimple covering her head and shoulders, and by her light and nimble-footed partner.

Several of the dances were delightfully tinged with humour. From Badajoz, in Extremadura, for instance, came a witty little dance called *Ave Maria*, its refrain sung by the young women who danced it. Then there was *Les Caballeros*, for which the dancers wore shining military helmets and were encased in cream hobby-horses with green saddle-cloths, a dance which expressed all the proud pomp of a display of the *haute école*.

In all, the programme selected consisted of some thirty-five dances from almost every province in Spain, the Balearic Islands, and the Canary Isles; some whose form seems not to have changed since the world was young, some performed to the accompaniment of ancient instruments and others to the tuneful blare of a small brass band, some—like the graceful *El Olé de la Curra*, which La Nena used to dance—showing the influence of classical Spanish dancing.

The only serious criticism was that relatively few men were included in the troupe and many dances were performed by women *en travestie*, which detracted greatly from their effect. Krutzberg

can apparently go on for ever being Lucifer, Job or Pan, since he represents the Central European epitome of the "Ausdruckstanz", which would appear to entail about as much "dancing" as the final scene of *The Rake's Progress* (either De Valois' ballet or Stravinsky's opera) and not nearly as much "expression".

This teutonic term might almost be applied with more justification to the two Spaniards, whom London should take steps to add to its already formidable collection, though as yet they have avoided capital cities in favour of the larger towns of Germany, Switzerland and the Netherlands. They are in consequence, relatively unspoiled and still dance for the sheer joy of it. Compared to Rosario and Antonio or Teresa and Luisillo who at times verge closely on cabaret, their technique is less dazzling, and their presentation less sophisticated, yet they seem to bring a breath of the real Spain sometimes lacking in the others (leaving out of consideration Amaya, Lopez and Greco whose individual performances are designed to fit into the setting of their respective companies).

Susana Audeoud was born in Switzerland but went to Madrid to study Flamenco with Estampio, while José Udaeta comes of noble Basque stock. During his childhood in Barcelona he encountered the familiar parental opposition to his becoming a dancer, but success in his study of the classical

Spanish style led to his appointment as ballet master at the Madrid Opera House in 1948. His subsequent search for a partner ended when he met Susana Audeoud in class, and five months later they decided to embark together upon a tour which is still in progress.

The arrangement of their programme is admirable, developing from stately 17th century *Folias* to Andalusian *Triana*. Each performs two solos—Audeoud a Castilian Seguidillas and a Farruca, Udaeta a court jester's dance and a Zapateado—but it is when complementing each other that they are at their best—particularly in the classical *Bolero Noble* with delightful costumes of pink and black, and the Flamenco *Por Seguiriyas*, which leaves the black-clad male motionless in a pool of light, as the white-clad female disappears into the darkness, once their eyes have met—the Orpheus motif strangely reminiscent of Balanchine. A Bérard-like simplicity is the keynote of their decor also—black curtains broken by an arrangement of vertical white ropes to suggest the strings of a guitar or lyre, and tangled groupings of white chairs to suggest a café, the whole transformed by excellent lighting.

The work of these two dancers has style and finish rather than brilliance and polish, but what is most important, they know how to project themselves in a theatre and thus create the atmosphere which is a necessary setting for their art.

MORE "KIDS FROM SPAIN"

By J. STUART BARKER

DANCE recitals by Harold Kreutzberg and Susana Audeoud and José Udaeta on two successive weekends in Hamburg, have recently served to illustrate the appalling lack of artistic standards in present-day Germany. Both were sold-out and cheered to the echo (though of far from equal merit), just as the "premieres" of Menotti's *The Consul* and an extremely pedestrian revival of Lehar's *Zarewitsch* (with Martha Eggerth and Jan Kiepura) had been previously.

In cinema and concert hall also the same near-hysteria prevails for the old familiar fare or the completely unfamiliar, and never a sign of any real critical appreciation. Provided his costumes become more and more "Daliesque",

Violetta Elvin, of the Sadler's Wells Ballet, was invited to go to La Scala, Milan, in March or April to dance in *Coppélia* and *Ballet Imperial* but had to decline as she was already committed to the new Pressburger film *Twice upon a Time* and to the Sadler's Wells tour of Portugal.

In *Twice upon a Time* she will play a character called Florence La Roche, prima ballerina at Covent Garden. Hugh Williams is to appear as the Conductor and Elizabeth Allen as his divorced wife. There will be a certain amount of dancing, arranged by Anna Ivanova, but the role will contain as much acting as dancing for Elvin. There is a possibility that one or two other members of the Sadler's Wells Ballet may make brief appearances. Shooting started on March 17th.

NEWS COLUMN

Vania Psota, long a member of Colonel de Basil's Ballet Russe and one of the Colonel's close associates, died on February 16th in Brno (Czechoslovakia). Born in Kiev, Russia, of Czech parents he studied ballet at the Prague Opera and with Preobrajenska and Egorova in Paris. He joined the Ballet Russe in 1932 and also danced at the National Opera in Prague and with Ballet Theatre. He was last seen in England with the Original Ballet Russe at Covent Garden in 1947.

* * *

At the annual luncheon of the Critics' Circle on February 29th at Oddenino's Hotel, Beryl Grey replied to the toast "The Ballet". Other speakers were Flora Robson (drama), Alan Rawsthorne (music), Mary Martin (the lighter musical stage), and Mr. T. E. B. Clarke (films).

Samuel Goldwyn's *Hans Christian Andersen* film, now well under way in Hollywood, is promised as one of his "super-colossal" pictures. The film has a leisurely shooting schedule of ninety days, will be in Technicolor and by the time it is released (probably in the autumn) will have cost something like four million dollars. For one sequence the entire main square of Copenhagen has been reconstructed, "complete with city gates, shops, hotels, opera house, bridge, canal and bronze statue of the King". This set has been designed by Richard Day but the settings for Roland Petit's ballets will be by Antoni Clavé in association with Day. The story of the film is quite simple. Danny Kaye, playing the title role, is a cobbler who is banished from a small Danish town for contributing to the delinquency of children by telling them fairy tales. He wanders to Copenhagen where he meets a ballerina (Renée Jeanmaire) who makes him famous by interpreting his stories on the stage. He falls in love with her, but when he discovers she is happily married he returns home. His fame has preceded him and he is received as a national hero. The telling of the stories, of course, gives the film ample opportunity for fantasy. The script is by Moss Hart and it is interesting to learn that Goldwyn has been anxious to do an Andersen film since 1938 but could not find a satisfactory script. The one by Moss Hart was the twenty-third version submitted. (From recent press reports it would seem that the Danes are none too happy about this version!)

* * *

The Royal Danish Ballet Festival this year will be held from May 24th to June 1st at the Royal Theatre (Det kongelige Teater). Information may be obtained from the Danish Travel Bureau, 71 Piccadilly, London, W.1. Early hotel bookings are strongly recommended.

* * *

A correspondent in New York tells us that Robert Helpmann is leaving for London in April, to begin rehearsals for a new production by Michael Bent-hall of Shaw's *The Millionairess*.

* * *

Igor Schwedoff, the well-known dancer, choreographer and author, will address the London Ballet Circle at the Salle Erard, Great Marlborough Street, at 3 p.m. on Sunday, April 20th. On April 10th, the Federation of Russian Ballet give a performance in his honour at the Fortune Theatre.

EDINBURGH FESTIVAL

The Edinburgh Festival this year will open on Sunday, August 17th, and continue until September 6th. Three ballet companies have been booked to appear and they will all dance at the Empire Theatre.

The Sadler's Wells Theatre Ballet opens on Monday, August 18th, in *Coppelia* which will be repeated on the 19th and on the afternoon and evening of the 20th. On August 21st they will give the first performance of a new ballet by John Cranko, with music by John Gardner. This work, together with *Les Rendezvous* and *Pineapple Poll* will comprise the programme for the rest of the week.

The New York City Ballet take over on Monday, August 25th. They will present two programmes. The first one consisting of *Swan Lake*, *The Cage*, *Bayou* and *Bourree Fantastique* will be given on the 25th, 26th and 27th. *Firebird*, *The Pied Piper*, *Ballade* and *Galaxy* will be given on the 28th, 29th and 30th.

Complete details of the programmes in the last week by the Grand Ballet du Marquis de Cuevas are not yet available. It is certain, however, that the first half of the week will include Skibine's successful new ballet *Prisoner of the Caucasus* and *Tarasiana*, and during the second half *Night Shadow* and *Enchanted Mill* will be performed.

Prices of admission range from 12/6 to 3/6 (excluding boxes) and early booking is strongly recommended.

BALLET WORKSHOP

Ballet Workshop's third programme of this year, first shown on March 16th, was the most ambitious and, in many ways, the most interesting they have attempted so far.

The programme opened with Cecil Bates' *The Ballad of Clerk Saunders* (reviewed last month); this was followed by a revival of Michael Chamley's *No Lips of Comfort*.

The first of the two new ballets in the programme was Michael Holmes' terrifying, Kafka-esque *Palisade*, a sort of danced illustration of various neurotic tendencies, shut-in, violent, self-accusatory, guilt-ridden. The nightmare impression was strengthened by Michel de Lutry's dancing, by Michael Hobson's music and by the simple, yet enormously effective setting devised by Tom Lingwood. About the costumes I was less happy.

Palisade is certainly not "nice"; some may pretend they do not "under-

stand" it; you can, if you feel so inclined, spend a merry half-hour detecting the literary and dance influences which have gone to its making. But it is with works like *Palisade* that Ballet Workshop justifies its existence. I do not, of course, mean to say that all experimental work need be morbid or frustrated, though I should not be surprised if it were so, in view of the prospects facing would-be choreographers today.

After these two ballets, Jack Carter's *Por Tres Personas* came as a pleasing relief. The more I see of Carter's work, the more I like it. He has a rare delicacy of touch, while knowing exactly what he wants, and this piece of *Espagnolerie* (to coin a word) is both charming and accomplished. The music, by Roland-Manuel, is particularly delightful, scored for harpischord (played by Michael Hobson perched perilously on a stool on top of a chair!), trumpet, oboe and bassoon.

Such a mixture of thought-provocation and pleasure is a rare treat in the ballet world these days. In fact, it could probably happen nowhere else than at Ballet Workshop.

FRANK JACKSON

THEATRE BALLET

The Sadler's Wells Theatre Ballet will be flying home from New York early in April and will open at Sadler's Wells Theatre on April 24th, in *Coppelia*. This ballet will also be given at the next three performances so we shall hope to see all the different casts and welcome the company royally home after their long American tour.

Mary Clarke writes:—

I should like to apologise personally to Kenneth Macmillan for a stupid error in my review of *The Sleeping Beauty* last month which gave the impression he had danced the *Blue Bird pas de deux*. He was, of course, prevented by illness from dancing it in the period under review.

NEXT MONTH

The May issue of "Ballet Today" will contain a detailed account and review of "A Mirror for Witches" by Cyril W. Beaumont. There will also be a special feature on the Sadler's Wells Theatre Ballet in New York with many photographs; an article on the dancing in three recent musicals; and Alan Storey's article on "Mime" which has had, unavoidably, to be held over from this issue.

NEWS FROM FRANCE

By F. REYNA

LEO STAATS, choreographer and *maître de ballet*, attached for many long years to the National Opera, has died in Paris at the age of 71. His first appearance as a choreographer was with Chabrier's *Espana*, the story for which was by Mme. Catulle-Mendès. *Les Jardins du Paradis* (a four act ballet after a Hans Andersen fairy story with music by Alfred Bruneau), *La Nuit Ensorcelée* (Chopin music orchestrated by Louis Aubert), *Sciung-Sing* (a two-act ballet with score by Georges Hué) confirmed his modest but painstaking talent. He was killed by a blood-clot as he was working in the choreographic school he founded many years ago.

* * *

On the 29th January Janine Charrat's Ballet Company opened at the Theatre de l'Empire, Paris. This brave young choreographer has grouped some excellent dancers around her including Ethery Pagava, Vladimir Oukhtomsky, Milorad Miskovitch, Claire Sombert, René Bon, etc. Three-quarters of the repertoire is made up of Charrat's own works, but these are both varied and convincing. *Orfeo*, a choreographic cantata by Roberto Lupi, after Virgil's Georgics, Book 4, with decors by Léonor Fini, first seen at the Venice Biennale in 1951, was a real success, as much as anything because of Lupi's music which roused the greatest public and critical interest. As at Venice, Miskovitch danced Orfeo. Ethery Pagava was Eurydice and Janine Charrat the Weeping Woman. The chorus was directed by André Jouve.

The Charrat-Miskovitch *pas de deux Concerto* (music by Grieg) turned out to be very attractive because of its choreographic ideas and the breath of poetry with which these were animated. *Le Massacre des Amazones* was an important and daring ballet in which Janine Charrat brought to life a mythical world at once savage and primitive. A group of Amazons are taming a troop of wild horses. The most rebellious of them, a white horse (René Bon) is tamed by the queen of the Amazons (Janine Charrat). But she becomes bewitched and by a magic spell her power passes into the white horse, who then revitalises the energies of his fellows, who then cruelly tear the Amazons to pieces. Although J. K.

Semenoff's music seemed neither apt nor original, the ballet roused great interest because of its movement and expressive strangeness. Jean Bazaine designed some good sets and costumes.

Charrat's *Etrangère a Paris* was quite another matter. To witty, amusing and lively music by Jean Wiener the ballet takes us on a journey through Montmartre, the Opera, the Champs Elysées and the Eiffel Tower with all the inevitable adventures imaginable under such circumstances. With this ballet and *La Danseuse de Degas* (in which were portrayed with delicious irony some scenes from a ballet in the 1900 manner) Janine Charrat proved that she could be gay and spontaneous

to advantage. I must also mention *la Suite Ravel-Debussy* (*Jeux, Arabesques, Jardins sous la Pluie*) which were treated by the choreographer with serenity, taste and a touch at once sure and delicate. The costumes by Jean Claude Vigne were delightful.

These performances also threw into relief the particular talents of the young dancer René Bon and of Claire Sombert, both artists of the future. Other pieces, of lesser importance included *Rumba Classique*, danced by Ethery Pagava. *Le Jour et la Nuit* (music by Tchaikowsky, from his Serenade) which portrayed the struggle between spiritual light and darkness, proved the worth of Janine Charrat's effort.



NIVES POLI AND WLADIMIR SKOURATOFF IN A DANCE COMPOSITION TO RESPIGHI'S ANCIENT AIRS AND DANCES

NEWS FROM ITALY

By F. REYNA

RECENTLY Jacqueline Moreau, Wladimir Skouratoff and Yurek Shabelevsky were invited to Florence to take part in a series of ballet shows organised by the *Teatro Comunale* during the Opera season. In the programme were *Airs et Danses Anciens* (music by Respighi), Ravel's *La Valse* and Stravinsky's *Firebird*. The theatre supplied the *corps de ballet*, and the choreography was entrusted to Mme. Nives Poli, the last ballerina to be

given the title of *prima ballerina assoluta* at the Scala in 1936. The title has not been awarded since that date. In 1940, Mme. Nives Poli presented at the Scala a version of *Sleeping Beauty*. After that came *Les Fontaines de Rome* (Respighi), *Capriccio Espagnol* (Rimsky Korsakov), *Fireworks* (Stravinsky) and many more. For some years Nives Poli has dedicated herself to the study of old dances and musical instruments and has given concerts playing the clavessin, lute and other instruments. When she returned to the dance, she chose this



THE BALLOON THAT WANTED TO BE A BALLERINA

By P. W. MANCHESTER

Bouquet of the Month

This month's bouquet goes to Nadia Brina, Julia Farron and Kenneth Macmillan for their rendering of *Florestan and his Sisters*, particularly to Macmillan for the *grands pirouettes* at the end of his solo.

ite of 17th century airs and dances Respighi for her first ballet in which she has translated into terms of strict classical ballet the unique spirit of the music with no attempt at archeological authenticity. Nives Poli dances this work with Skouratoff, Alberto Tasta and Alberto Moro, two remarkable young dancers from the Florence *corps de ballet*. For Ravel's *La Valse* Nives Poli not only did the choreography but also designed the sets and costumes, and devised the story, which is of a romantic nature. A young man remembers once more the happy days of yester-year and the last waltz he danced with his beloved. This work, which has defeated many other choreographers, was considered the best of the three ballets presented by Nives Poli. It was danced by Poli, Shabelevsky and Moro. *Firebird* was danced by Jacqueline Moreau (in the name part), Nives Poli (the Tsarevna), Skouratoff, (Ivan) and Alberto Testa (Kaschchei). Sets were by Nicholas Benois and a special word of praise is due to the staging and lighting. Musical direction and orchestra (that of the *Maggio*) were in the capable hands of Maestro Ettore Gracis. Nives Poli's choreography, originally presented at the Scala, seems still valid today, and the visiting dancers and *corps de ballet* gave performances of good all-round standard, which were successfully repeated for several ensuing evenings at the *Teatro Comunale*.

TO the list of hilarious contretemps which make certain ballet performances remembered when a hundred which excited us at the time are forgotten, must now be added the incident of the Balloon with Ambitions. It made its debut, and doubtless gave its final performance at one and the same time, at the New York City Centre on February 14th in the *Pas de Trois*; thereby turning it into a *Pas de Quatre* for this occasion only.

The balloon's position in the ballet world was intended merely to be that of a modest *figurante* in the new Jerome Robbins' *Ballade*. Towards the end of this ballet, Tanaquil LeClercq let go of the string, whereupon it floated with superb stateliness into the flies and was no more seen.

At least that was the idea. However, excited by its first taste of glory, intoxicated by the smell of grease paint and the lure of the footlights, this balloon could not resist making a further bid for fame. Mustering its resources during the interval and the first part of the *Pas de Trois*, it made its *entrée* towards the end of Melissa Hayden's solo. It was a little tentative, a little shy, hovering for a time almost out of sight, but by the time Maria Tallchief made her appearance it had gained courage and took the stage with an aplomb which rivalled Tallchief's fabulous *équilibres en attitude*. The ballerina's apparent contempt seemed to dishearten the balloon for a while, for it decided to have a look at the stage from the audience side of the proscenium, and even threatened to switch careers and take charge in the orchestra pit.

But with the entry of André Eglevsky

it was drawn irresistably back to investigate this human who seemed to hang in the air with as much ease as the balloon did. Eglevsky caught sight of it in the mid-flight of one of his *grand-est grand jetés*, added another two feet to his jump and shot past with a beaming smile. The balloon was visibly shaken. Eglevsky performed three single *cabrioles* in succession, during each of which he hung nonchalantly in the air for appreciable seconds. The balloon, fascinated, came closer. Eglevsky let loose a cascade of *entrechats-cinq*. 'I may not be able to stay in the air as long as a balloon', he seemed to say, 'but I should just like to see the balloon that could do this'. At this point the balloon accepted defeat, and with a graceful bend of the head glided smoothly into the wings with the last bars of the music. It was masterly timing.

The *Pas de Trois* drew to its conclusion as the choreographer (who should certainly have had his name in the programme as Balloonchine) had originally arranged it and the house added its voice to its hands. I think we had all hoped that the gallant debutante would have shared at least one of the bows, but possibly by then it was already on its way home to be perfectly insufferable to its relations and friends from now on about 'How I danced with Eglevsky'.

However, it provided a useful pointer to directors of ballet companies of which they may care to avail themselves in future. To ensure that your ballerinas and *premiers danseurs* always dance at the top of their topmost form, just make them share the stage with a balloon.



THE EDITORS OF BALLET TODAY AND THEIR STAFF PHOTOGRAPHER CAUGHT PLOTTING THIS ISSUE AT A FAREWELL PARTY GIVEN FOR LEO KERSLEY. (LEFT TO RIGHT): PETER REVITT, JANET SINCLAIR, FRANK JACKSON, PAUL WILSON, MARY CLARKE

Photograph by Franklin White

LEGAT school



Director and Principal :

**NADINE
NICOLAEVA-LEGAT**

The Legat School was the first Boarding School in Great Britain to provide a General Education together with a Professional Training in Ballet and Music.

TUNBRIDGE WELLS - KENT

RESIDENTIAL SCHOOL FOR BOYS AND GIRLS

On the lines of a Public School up to General School Certificate standard.
Junior School 6—12 years. Intermediate School 12—16 years. Senior School 16—18 years

BALLET: Under personal direction of NADINE NICOLAEVA-LEGAT assisted by ANNA ROJE, OSCAR HARMOS, VALETIN PRORWITSCH, MARIA ZYBINA and DENISE LAMB.
MODERN AND CHARACTER DANCING

GENERAL EDUCATION: Snr. Mistress, Miss J. Coleman, L.L.A. Mrs. M. Tregoning-Wright, B.A.(Hons.), Dip.Ed. Mlle. H. David-Tassin, Brevet Supérieur, Paris Diploma, Rev. H. O. Ingall, A.L.C.D. (and fully qualified staff).

MUSIC: Continental method of pianoforte playing under Vladimir de Briger, assisted by Una Cheverton, L.R.A.M. (Strings). *THEORY & APPRECIATION.*

DRAMA: Elocution, Mime, etc., under Reginald Matthews, L.G.S.M., M.R.S.T., M.R.S.L., Silver Medallist Poetry Society. Late Donald Wolfit's Co.

The Legat System has produced such dancers as Pavlova, Nijinsky, Lifar, Fokine, Massine, Dolin, Markova, Danilova, Eglevsky, Krassovska, Shearer, Brae, Balanchine, Carter, Inglesby, Franklin, Ashton, Turner and others.

Illustrated Prospectus from the Secretary

Telephone 21673

PETER REVITT'S

BALLET GUYED

is a book of brilliant caricatures of the leading dancers of the day, including Tamara Toumanova, Margot Fonteyn, Alicia Markova, Anton Dolin, Alexander Grant and Moira Shearer.

5/- (by post 5/3)

Published by :

BALLET TODAY, 19 St. Giles' High St., W.C.2

STANISLAS IDZIKOWSKI

Large New Studio

Madame WANDA EVINA, Principal

Top floor, Boys' Club

5 HANWAY PLACE, W.1

one minute from Tottenham Court Road Station
behind Lyons Corner House

Classes Mon.-Fri. at 11.0

Private lessons at 10 by arrangement

PHYLLIS BEDELLS

Vice-President, Royal Academy of Dancing

SCHOOL OF BALLET

(Professional and Amateur)

28 QUEX ROAD

West Hampstead, London, N.W.6
Maida Vale 2324

BRITISH

Full
Professional
Training

Open & Evening
Classes

THEATRE SCHOOL

*Modern and
Dramatic
Dance*

Correspondence :
35 Russell Rd., W.14

Studio :
21 Dean St., W.1

THE SCHOOL OF RUSSIAN BALLET

(System of Nicolas Legat)

Patroness :
ROMOLA NIJINSKY

Director :
JOHN GREGORY

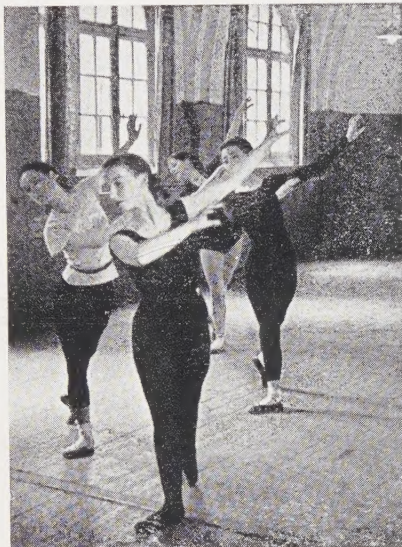
Artistic Adviser :
MATHILDE KSCHESINSKA

Principal Classical Teacher :
BARBARA VERNON

Guest Teacher during April/May :
IGOR SCHWEZOFF

A few vacancies for students
(15 to 20 years)

Write for illustrated Prospectus.



England's School of Artistry is winning golden opinions from critics and connoisseurs of the dance :

"Tastefully produced performance of a very high standard . . . Served to demonstrate the swift progress of the students".—Lisa Gordon-Smith.

"Remarkable for professional quality and good arrangement".—*Ballet Today*.

"Standard of dancing extraordinarily high . . . reflected intelligent teaching and good taste . . . The School of Russian Ballet has proved itself a truly creative centre".—Margaret Crosland, *Dance and Dancers*.

Educational facilities and accommodation arranged for students from Abroad.

Studio :

ST. LUKE'S STREET, CHELSEA, LONDON, S.W.3

Telephone : Freemantle 1749

(Between South Kensington Station and Chelsea Town Hall on No. 49 bus route)

FESTIVAL BALLET OPENS IN LONDON

I shall long remember the first night of the Festival Ballet at the Stoll on March 18th. It opened inauspiciously enough with Lichine's dreary *Symphonic Impressions*, of which the main virtue was that it gave us a glimpse of Belinda Wright who is obviously going to make headlines as Dolin's new partner. Then followed Toumanova and Dolin in the one act *Swan Lake*, and *pas de deux* by Toumanova and Briansky and Gilpin and Krassovska.

Toumanova is fantastic; she was not dancing her best so perhaps it was to hide this that she wildly over-emphasised all her gestures and expressions. A last representative of the Grand Manner, she is like a supply of unrationed sweets, an individualist in a welfare state, a train off the rails or a brontosaurus on the hearthrug. I can sympathise with those who were infuriated, but for myself I could not have enjoyed it more.

Scheherazade has, I am sure, been

most faithfully revived and Sonia Arova looked truly magnificent as Zobeide but no-one will be able to make this old war-horse live again. Perhaps we do not breed the right sort of dancers any longer ; or perhaps our standards of orgies have gone up!

I must mention the excellent dancing of Briansky, who is exceptionally musical and lyrical without losing virility ; Gilpin and Krassovska are dancing well, too ; and the ensemble has improved out of recognition. On this first showing I shall expect a most exhilarating season.

F.J.

If your newsagent
cannot supply

**"Ballet
Today"**

POST THIS TODAY

To:—

"Ballet Today"

15 Penrhyn Road, Kingston-on-Thames

Please send "Ballet Today", POST FREE, for the next 12 issues for which I enclose 14/-.

NAME.....
(BLOCK LETTERS PLEASE)

ADDRESS.....

DATE

Why not take out a subscription as a gift to your friend? — Every copy will be a reminder of your regard!

Printed by Bletchley Printers Ltd., Bletchley, Bucks. Published by B. G. Herschel, 15 Penrhyn Road, Kingston-on-Thames.

Copies (6in. x 8in.) of the exclusive photographs by Paul Wilson on the front and back covers and page 21 may be obtained by any reader sending 5/-, plus 3d. postage for each picture to Mr. Wilson, at 12a Myddelton Square, E.C.1. Please make it quite clear which photograph you want by quoting date and page of the magazine.

BALLET TODAY



PHOTO GALLERY No. 1 — APRIL, 1952

Sonia Arova in Coq D'or by Paul Wilson